

Making Musical Decisions: the Percussionist's Perspective

Conduit Percussion Clinic Tour 2017

Bio:
 Conduit Percussion is North Carolina based percussion trio formed by McKayla Phillips, Isaac Pyatt, and Jacob Stephens. Formed in 2016 during their concurrent studies at the University of North Carolina at Greensboro (UNCG), Conduit Percussion was developed out of a desire to share new and innovative percussion works within the Triad community.

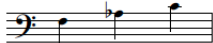
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Program to be selected from:
Tantrum - Kevin Bobo (2011)
Spark - Isaac Pyatt (2017)
New Thaan - Bob Becker (1998)
An Index of Possibility - Robert Honstein (2012)


Making Informed Choices


- Instrument choices: finding the right sound
- Ensemble Set-up
- Instrument Set-up
- Implement (mallet/stick) choice
- Sheet music
 - Taping
 - Poster board
 - iPad/tablet/pedal
- Make sure the desired sound is audible
 - tape/weather stripping/towels
- Be aware of the space you're playing in
- Be aware of instrument range/contour → will range affect how dynamics are perceived by the listener?


PERCUSSION 1

Kick Drum Hi Tom tuned to P3 pipes Bongo High Resonant Metal High Glass High Ceramic	Flower Pot (terracotta, on cymbal stand) 2 Jam Blocks (High, Low) Small Hand Bell Caxixi 3 Steel Pipes tuned to: 
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PERCUSSION 2


Circular sawblade tuned to: 

Circular sawblade tuned to: 

Large school bell or other bell-tone metal: 

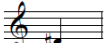
Mid Tom tuned to P3 pipes

Log Drum (4 tongue) tuned to: 

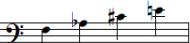
7 Desk Bells: 


Mid Resonant Metal
 Mid Glass
 Low Ceramic
 Small Hand Bell


PERCUSSION 3

Large School Bell or other bell-tone Metal: 

Floor Tom tuned to P3 pipes

4 Wood Planks tuned to: 

9 Copper Pipes tuned to: 

3 Desk Bells: 

Foot Pedal attached to Metal Platter (or any 'smashy' sounding object)
 2 Jam Blocks (High, Low)
 Low Resonant Metal
 Low Glass
 Shot Glass
 Small Hand Bell

Ensemble Communication

- Cueing
- Eye contact
- Checkpoints
- Add “mental phrases” to help align attacks
- Pulsing
- Agogic accents/phrasing
- The Golden Chamber Music Rule: If someone needs help, give it

An Index of Possibility Example 1

Musical score for 'An Index of Possibility Example 1' showing three staves of music. The first staff starts at measure 94 and includes a '2x' marking above a repeat sign. The second staff starts at measure 100. The third staff starts at measure 103 and includes a '15 piu' marking below the staff. Dynamics include *piu* and *ff*.

An Index of Possibility Example 2

Musical score for 'An Index of Possibility Example 2' showing two staves of music. The first staff starts at measure 157 and includes a '*ff*' dynamic marking. The second staff starts at measure 163 and includes a '16' marking below the staff. Dynamics include *ff*.

Okay cool... so how does this relate to what I do in class?

- Find the right sound for each musical moment (not just each piece!)
 - Percussionists: experiment with different instruments, playing techniques, implements, dampening, etc.
 - Winds: articulation, color, sustain, reed, airspeed, etc.
- Be aware of outside factors affecting your sound
 - Percussionists: hall/performance space, ensemble set-up, parts/instruments rattling, dampening
 - Winds: hall/performance space, ensemble set-up, humidity, temperature
- Know how your specific part functions within the piece
 - What role does your part play & when?: melody, harmony, accompaniment, timekeeping, color, etc.
- Know WHO you're playing with & when
 - Make eye contact & connect
 - Communicate with the playing the same line/rhythm/etc. to make informed musical decisions
 - Phrasing and inflection
 - Stickings/fingerings
 - Articulation
 - Pulsing the beat when necessary/appropriate
 - Making cues when necessary/appropriate